



Ministry of Education,  
Science and Technology  
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# FOREWORD

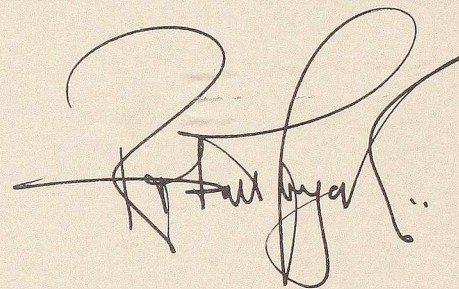
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A College of Art should be an environment in which all aspects of visual experience are investigated. Students at the Emily Carr College of Art are not expected just to make objects which conform to predetermined fashion, nor is it the intention that they become merely skillful makers of objects which look like "art". The College is responsible for encouraging perceptive, inquisitive, critical, and visually informed persons; and as such it is responsible for providing the skills, equipment, and learning environment in which they might flourish.

Our students are expected to question the nature of current visual information systems and the relationship between them and traditional questions about art and design. In an already cluttered world, functional answers to these questions must emerge. It is certain that in our age of material obsolescence and electronic stupefaction, the task of the artist/designer is both difficult and crucial. It is by striving to promote a sense of enquiry and consequence that the College seeks to prepare its students to confront the challenges to art and design that will occur in the 1980's and 90's. Together, our students and faculty seek new understandings, skills, and syntheses that will prepare them to meet these challenges.

For fifty years the Emily Carr College of Art has been known and recognized as the Vancouver School of Art. It is a new era. And with it comes excitement, hazard, problems of definition, and the anticipation of significant achievement.

A handwritten signature in black ink, which appears to be "Robert Rauschenberg". The signature is stylized with large, sweeping loops and a horizontal line crossing through the middle.

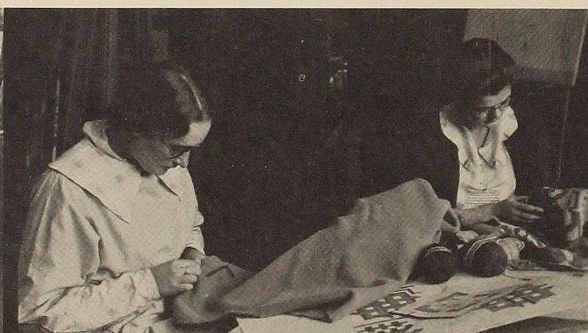


The Emily Carr College of Art, known for more than fifty years as the Vancouver School of Decorative and Applied Art and the Vancouver School of Art, received its new name and was designated a Provincial Institute in 1978. For its first thirty years, the School was the Provincial centre for training art teachers, and its curricula reflected the concerns of the period and the necessities of art education in the Public Schools. Early programs focussed on ideas of structure, composition, technique, taste, and experience. Student populations were divided among those seeking teacher certification, a career in fine arts and an exploratory liberal education.

During the past twenty years, emphasis has shifted to meet the needs of a growing number of students who seek specific training in the various disciplines of the visual arts. The School has employed and/or graduated some of the best known figures in the history of Canadian art, including Frederick Varley, J.W.G. MacDonald, B.C. Binning, Jack Shadbolt, Gordon Smith, and Roy Kiyooka among many others.

The College continues to grow in response to changing social conditions. We will be moving from our present locations on Dunsmuir Street, Water Street and Smithe Street in downtown Vancouver to a new single facility on Granville Island (also in downtown Vancouver) in the Summer of 1980. The new building will have 114,000 square feet of working space and will include a large library and an exhibition gallery. The move signals a major change in the role of the College.

As a Provincial Institute, we are no longer regional in service but act as an art resource to the Province. The College's new Provincial Outreach Program, established in 1978, provides regional programs covering a wide range of expertise in art and design. They are directed by the College in collaboration with local committees representing local colleges, arts councils, galleries, school boards and practising artists.





The College provides a flexibly-structured education which will meet the needs of a diverse range of individuals. Although the courses are structured for efficiency and effectiveness, a balance of disciplines and freedoms is provided leading to an individually tailored program for each student. Our particular function is the creative development of artists and designers and not the imposition of historical categories. The educational program also seeks to maintain balance between what can be taught and what must be discovered for oneself. Technologies, techniques and complex principles are not treated as separate functions but are combined with imaginative and creative developments to achieve a personal aesthetic and individual language. We welcome serious and committed students who will work with a faculty of artists and designers to search for significant educational experiences, to deepen professional expertise, and to extend creative boundaries. We believe in the arts, in their necessity, in their relevance. More knowledge is achieved visually than any other way. Our discipline is complex and profound. Every studio can be its own creative research situation where we explore beyond established frontiers in a personally relevant and revelatory way. The

College is committed to promoting opportunities for those who aspire to a more creative way of life as an artist, designer, educator, or in any other form of creative individualism.

The four-year programs take place within a Divisional structure. The Divisions are a means of identifying program areas and facilities:

- Design/Media Division
- Interdisciplinary Division
- Three-Dimensional Division
- Two-Dimensional Division

In the first year, all students are enrolled in the exploratory and diagnostic Foundation Course in order to study fundamentals. As an investigative year it leads the student to an understanding of the realities and challenges of a genuine commitment to the arts. It promotes the discovery of future interests.

The second year provides a wide range of structured courses leading to individual curricula. Included is a considerable range of resources and technologies. During this year students are provided with many kinds of professional expertise to achieve freedom born of experience and understanding. In the second year, students are not expected to specialize and normally take courses in two programs each semester. Art History (ID 202, 252) during the second year is mandatory.

Third and fourth year students may continue the same generalist program as the second year adding greater depth. Alternatively, a student may pursue a more specialized program. In the third year, specialist and advanced courses are available, but generally students develop toward greater self-motivation as preparation for a fully professional fourth year.

The decision to pursue autonomous, self-motivating specialization or generalist development is a matter of student choice. At all times faculty are available for informal advice or by means of formal tutorials. For students pursuing either choice the College supplies the means to professional competency.

Distinguished visiting artists and designers as well as lecturers on a wide range of subjects and disciplines are a significant part of the College's activities. No matter how gifted the regular faculty, no art college can exist effectively in the changing world of creative ideas without the added dimensions provided by visitors of national and international repute. Visiting artists extend the range of information and art language and bring special expertise to the programs. Their contributions involve concepts and ideas, studio-based technologies, problem-solving, and professional attitudes.



# OUTREACH PROGRAM

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The Outreach Program, initiated in response to the mandate to serve as a Provincial resource in the visual arts, is completing its first year of operation. During the first year the Outreach Program has offered a non-credit teaching program (weekend workshops and ten-day short courses), an "art in education" program for children and teachers, an exhibition of children's art from Great Britain, and a ten-day community residency. The Outreach Programs are developed in response to local needs and work in co-operation with community colleges and with local Outreach Committees. These local committees represent a range of visual arts interests of the several communities within a region. In the first year, the Outreach Program reached thirty-three British Columbia communities, primarily in six community college regions with more than ninety programs.

The thirty artist-teachers who are offering the first Outreach Programs work in large and small communities in British Columbia, Ontario, Alberta and the Yukon. The Canada Council Visiting Artist Program is assisting with the travel expenses for artists living outside British Columbia.

The first Outreach Programs are limited to the art and design courses offered by the College of Art in Vancouver. Initial demand has been for programs in painting, ceramics, photography, sculpture, printmaking, design and drawing.

The exhibition, Children's Art from Great Britain, was sponsored by the Outreach Program as a model for the British Columbia Exhibition of Children's Art of 1979. The latter is being developed in consultation with a Provincial advisory committee for exhibition in Vancouver during October 1979 and subsequently will tour in the Province. It is conceived as a biennial exhibition. The British exhibition reached approximately thirty thousand people in Vancouver and on tour from May through December 1978. The interior tour was assisted by the loan of the Okanagan Mainline Regional Arts Council mobile art gallery which was originally developed for the "Okanagan Image" festival in 1976.

In 1979/80 the Outreach Program will continue to work with six pilot community college regions, North Island College to be added as a seventh college region with limited service by Winter 1980 and full service in 1980/81. The first Outreach mobile facility, a Printmobile, will be "on the road" by mid-1979. The Printmobile will offer full workshop facilities for silkscreen, etching, and lithography.

In the Fall 1979, Outreach begins a small student apprentice program for third and fourth year College of Art students interested in Outreach or similar community programs after graduation. The apprentice program is based on pilot projects conducted during 1978/79.

Evening and weekend programs will be offered in Vancouver during Winter 1981, after the College of Art moves to its new location on Granville Island.



## Community College Regions Served:

Cariboo College  
East Kootenay College  
College of New Caledonia  
Northern Lights College  
North Island College  
Northwest College  
Okanagan College

## Communities Served:

Aiyansh  
Ashcroft  
Bella Coola  
Burns Lake  
Chetwynd  
Clearwater  
Cranbrook  
Creston  
Dawson Creek  
Ferne  
Fort Nelson  
Fort St. John  
Golden

Granisle  
Hazelton  
Hudson's Hope  
Invermere  
Kamloops  
Kelowna  
Keremeos  
Kimberley  
Kitimat  
Logan Lake  
Mackenzie  
Merritt  
Osoyoos  
Penticton

Prince George  
Prince Rupert  
Queen Charlotte City  
Quesnel  
Revelstoke  
Salmon Arm  
Smithers  
Summerland  
Terrace  
Vanderhoof  
Vernon  
Wells  
Williams Lake





# CALENDAR 1979/80

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## Spring 1979

Application deadline  
Admission interviews: Foundation Program  
Admission interviews: Advanced Standing  
College closed: Victoria Day  
Notice of Acceptance mailed  
Admissions Deposit due

May 14  
May 14, 15, 16  
May 17, 18  
May 21  
May 23  
June 11

## Summer 1979

Last duty day for Faculty  
Summer Institute I: classes begin  
College closed: Dominion Day  
Summer Institute I: classes end  
Summer Institute II: classes begin  
Summer Institute II: classes end

June 15  
June 18  
July 2  
July 13  
July 16  
August 10

## Fall 1979

Faculty return  
Late Admissions interviews: all levels  
Application deadline: Graduate Students  
Admission interviews: Graduate Students  
Notice of Acceptance mailed: Late Admissions  
College closed: Labour Day  
Registration: Foundation Program  
Registration: 2nd Year  
Registration: 3rd, 4th Years  
Registration: all full-time undergraduate levels  
Fall Semester: classes begin  
Notice of Acceptance announced: Graduate Students  
Admission/Registration: Graduate Students & part-time  
Last day to add a course  
College closed: Thanksgiving  
College closed: Remembrance Day

August 15  
August 20, 21  
August 20  
August 20, 21  
August 24  
September 3  
September 4  
September 5  
September 6  
September 7  
September 10  
September 10  
September 10  
September 28  
October 8  
November 12



Application deadline: Spring semester: all levels  
 Admissions interviews: all levels  
 Notice of Acceptance: Spring semester: all levels announced  
 Last day to drop a course  
 Fall Semester: classes end  
 All-Faculty grading meeting  
 College closed: Christmas  
 College closed: New Year

December 10  
 December 10, 11  
 December 12  
 December 19  
 December 20  
 December 21  
 December 24, 25, 26  
 December 31, January 1

### Spring 1980

Registration: Foundation  
 Registration: 2nd Year  
 Registration: 3rd, 4th Years  
 Registration: Graduate, part-time  
 Spring Semester: classes begin  
 Last day to add a course  
 Last day Adjudication Committee to accept applications  
   for Graduation  
 College closed: Easter  
 Last day to drop a course  
 Spring Semester: classes end  
 Adjudication Committees announce Graduation and  
   Honours recommendations  
 All Faculty grading meeting  
 Honours Graduates announced  
 Grades mailed  
 Foundation Show  
 Application deadline 1980/81  
 Admissions Interviews: 1980/81 Foundation Program  
 Admissions Interviews: 1980/81 Advanced Standing  
 Notice of Acceptance mailed  
 Graduation Show

January 2  
 January 3  
 January 4  
 January 7  
 January 7  
 January 25  
  
 March 21  
 April 4, 5, 6  
 April 30  
 May 1  
  
 May 2  
 May 6  
 May 7  
 May 9  
 May 12-23  
 May 19  
 May 19, 20, 21  
 May 22, 23  
 May 26  
 June 2-21



## ADMISSIONS: UNDERGRADUATE

### Inquiries

Please address all admissions inquiries to:

Admissions Office

Emily Carr College of Art

249 Dunsmuir Street

Vancouver, British Columbia

Canada V6B 1X2.

The Office may be contacted by telephone, weekdays from 8:30 am to 4:30 pm by calling (604) 681-9525.

Prospective students are encouraged to visit the College in order to see the facilities first-hand and to meet with faculty, students and administration. Upon advance notice, visits and group tours are arranged through the Student Services Office.

The College is open for visits Monday through Friday, from 8:30 am to 4:30 pm except for statutory holidays.

## Admissions Schedule 1979/80

### Fall Semester

Application forms for	February 1
Admissions mailed	May 14
Application deadline	
Admissions Interviews:	
Foundation Program	May 14, 15, 16
Admissions Interviews:	
Advanced Standing	May 17, 18
Notice of	
Acceptance mailed	May 23
Admissions deposit due	June 11
Late Admissions for Fall	August 20, 21
Notice of Acceptance:	
Late Admissions	August 24

### Spring Semester

Application deadline	December 10
Admissions Interviews	December 10, 11
Notice of Acceptance	
mailed	December 12

### Criteria

The College seeks students with either demonstrated ability in the visual arts or the potential to develop that ability. Admission to the College is based on an interview before a faculty panel, the portfolio, and the application documents.

Each admission application is reviewed in light of past achievement, current work in progress, and clarity of purpose in studying at the College. Successful applicants have a record of creative work in school or college.

Prospective students must have Grade 12 matriculation or its equivalent. Transcripts from school or college currently attended are submitted with the application for admission. Those applying before matriculation must present a completed transcript before a final admission decision can be made.

Mature students (21 years of age and older) may apply for admission based on work experience, travel or other related factors, including educational experience.



## Interview

Each applicant has an interview, in late May, with an Admissions Committee. Exceptions are made for those individuals applying from outside British Columbia.

Applicants meet with two or three instructors for a half-hour or more to explore their interests and to evaluate the portfolio. Applicants should be prepared to express their purposes in attending and expectations of the College of Art during the interview.

The Admissions Committee studies the portfolio to determine the student's ability with materials and tools, awareness of visual and aesthetic problems, and understanding of historical and contemporary trends in the visual arts.

Interviewing is a highly personal encounter for students and faculty alike. It provides a basis for trust and expectation for the years of study to come.

## Portfolio

Because admission is competitive, applicants should prepare portfolios carefully. Ten to twelve examples of original work should be submitted for the admissions interview. The portfolio may include slides or photographs of large, heavy or fragile works.

The portfolio should demonstrate a wide range of visual sensibilities, creativity, and appropriate technical skills. Applicants are advised to include recent work and examples germane to their projected studies at the College.

## Application Procedure

Application is made by completing the application form, arranging for transcripts to be sent from other institutions, submitting a portfolio, and attending the admissions interview. The portfolio may be submitted by mail with the application form, or brought to the admissions interview.

Applications for Fall must be received by May 14, the interviews being held in May. Applications for the Spring semester must be received by December 10, the interviews taking place at that time.

The College holds Late Admissions interviews in August for the Fall semester. Students applying for Late Admission compete for the remaining spaces in each program. The College cannot guarantee that late applicants who are otherwise qualified will be offered admission.

## Deferred Admission

Students admitted to the Fall semester may request deferment for one year and should write to the Director of Student Services explaining the reasons for postponement. The non-refundable tuition deposit must be received by the Admissions Office in order to secure the student's place in the following year.

## Readmission

A former student who has been on extended leave (more than one year), required to withdraw for academic reasons, or dismissed may apply in writing to the Director of Student Services for readmission. Requests for readmission are reviewed by the Dean of Instruction and the Director of Student Services.



## Acceptance

Notice of Acceptance is mailed approximately ten days after the close of admissions interviews in May. Late Admissions students will be notified on the Monday following the close of Late Admissions interviews.

A non-refundable deposit of \$50 is required and is due by June 11, 1979.

Applicants who are engaged in studies at another school when accepted into the College are required to submit final transcripts when the term is completed. Applications are not complete until final transcripts have been received.

## Part-time Students

Beginning in the Fall semester, 1979/80, the College will accept a limited number of part-time undergraduates into its advanced classes. Please note that all Foundation year students must be full-time.

Part-time students apply for acceptance on the same dates as full-time students but register after full-time students have selected their courses.

A part-time student is defined as any undergraduate student registering for fewer than sixteen credits per semester.

## Transfer Students

Students may apply for advanced standing on the basis of transfer credits from a college, university, or art school.

A minimum of one and one-half years of study at the College is required for graduation, therefore transfer applications are accepted only for second and third year admission.

## Out-of-Province Students

Prospective students who reside outside British Columbia are not required to appear in person for an interview. Portfolios from these applicants should be mailed to the Admissions Office, securely wrapped and clearly marked "Portfolio for Admissions: First (Second, etc) Year", with the applicant's name and address inside. Portfolios should be sent prepaid and are returned "Express Collect". Please enclose a self-addressed label for return mail.

Every precaution is taken by the College to ensure that portfolios are handled carefully. However, the College does not accept responsibility for the material submitted.

Mailed portfolios should be received by May 14 for Fall admissions and by December 10 for Spring admissions.

Letters of Reference: Students residing outside British Columbia and unable to attend the admissions interviews should arrange for two letters of reference to be sent directly to the College.

## Foreign Students

The College of Art is supported by the Province of British Columbia through operating and capital allowances. The primary responsibility of the College is to provide educational services within the Province, secondly within Canada, and lastly for international students. However, the College recognizes and appreciates the unique contribution which international students make to the school.

Admissions criteria and procedures for foreign students are the same as those for all other students. Because of the distance and time involved in mail communications, applicants for undergraduate study from outside North America should complete and return the application form by May 1 of the year in which admission is sought.



The portfolio should be prepared in accordance with the guidelines for undergraduate and graduate students. The portfolio should be securely packed and insured against loss or damage in the mails. Original works should not be sent; copies, slides or photographs are acceptable. Portfolios are promptly returned to students denied admission or who decide not to attend the College. Portfolios of those who enrol are kept by the College and returned during registration.

Notice of Acceptance outside North America is sent by telegram.

International students are strongly advised to check with their nearest Canadian Embassy or Consulate to determine immigration requirements and to obtain the necessary student visa in order to enter Canada. The College assists students as much as possible in supporting their applications.

No direct financial aid is available to foreign students through either Federal or Provincial sources. Foreign students depend on either personal resources or financial aid programs from sources in their home country. The College has a limited number of scholarships which are open to all students in the Spring.

## **ADMISSIONS: GRADUATE**

### **Admissions Schedule 1979/80**

#### **Fall Semester**

Application forms for	
Admissions mailed	February 1
Application deadline	August 20
Admissions interviews	August 20, 21
Notice of	
Acceptance announced	September 10

#### **Spring Semester**

Application deadline	December 10
Admissions Interviews	December 10, 11
Notice of	
Acceptance announced	December 12

### **Program**

Although the College has no formal program leading to the award of an advanced degree or diploma, graduate study allows highly motivated and creative individuals to work with faculty of their choice on well-defined projects.

The College accepts a limited number of graduate students who choose to pursue their studies in one of the following ways:

Full-time Program: Student registers in a program for a minimum of two semesters.

Temporary Program: Student undertakes work on a monthly basis. With the approval of the major instructor, the program may be extended through the whole year.

Applicants are admitted to graduate study on the basis of available space and upon the recommendation of the instructor who will supervise the student's project.

### **Criteria**

Applicants must have completed a degree or diploma program and be aware that clear educational and artistic goals in addition to an exceptional portfolio are prerequisites for admission.

### **Interview**

Each applicant for graduate study is required to attend an Admissions Interview with a faculty panel. The panel includes the instructor with whom the student is to work. The interview affords the candidate the chance to appraise opportunities and resources at the College and enables faculty to assess the special qualities the students brings to the College.

Interviews may be held throughout the year but generally are scheduled for August. Applicants from British Columbia must appear in person; Out-of-Province students may apply and submit portfolios by mail.



## Portfolio

Ten to twelve examples of original work should be submitted; the portfolio may include slides or photographs of large, heavy or fragile works. Applicants are advised to include recent work, giving a clear indication of projected study.

## Acceptance

Notice of Acceptance is announced on the first day of undergraduate classes.

## REGISTRATION: UNDER-GRADUATE AND GRADUATE

### Registration Schedule 1979/80

#### Fall Semester

Foundation	September 4
2nd Year	September 5
3rd, 4th Year	September 6
Graduate, part-time	September 10

A fourth day, September 7, is open to all full-time undergraduates who are unable to register on the other days.

#### Spring Semester

Foundation	January 2
2nd Year	January 3
3rd, 4th Year	January 4
Graduate, part-time	January 7

### Selection of Courses

New students receive with their Notice of Acceptance a timetable listing courses, course times and the names of instructors. Returning students are mailed a copy during August.

Before registration each student should make a preliminary choice of courses and sections.

## Procedures

1. Both new and returning students must register in person. At registration students will be given a registration form which is taken to the appropriate Departmental desk. There the student enrolls by signing the class list and having the instructor initial the registration form. Enrolment in each section is contingent upon places available in each course.
2. When the student has signed up for all the courses required, one copy of the registration form is returned to the Student Services desk and one copy is retained by the student.
3. The above completed, the student goes to the Cashier's desk and pays tuition or makes arrangements for fee deferral. Students are not permitted to attend class, use college facilities or be issued an identity card until payment has been made or deferral approved.



## TUITION AND FEES 1979/80

Tuition	\$400.00
Student Society Fee	20.00
	<u>\$420.00</u>

New students pay a non-refundable admission deposit of \$50.00 by June 11, which is deducted from tuition payable.

New and returning students pay tuition either in full at the beginning of the academic year, or on a per semester basis: one half payable at Fall Registration (September 4-7), the balance payable at Spring Registration (January 2-4).

### Deferral

Fees may be deferred only by those students who have applied for assistance from the Canada Student Loan Program or the Quebec Student Assistance Program. For these students tuition payment for the semester may be deferred for one month; up to one-half the semester's tuition may be deferred for two months.

## Graduate Students

Tuition for graduate students in the full-time program is the same as that for full-time undergraduates. Tuition for graduate students in the temporary program is prorated against full-time undergraduate tuition on a monthly basis.

## Part-time Students

Tuition for students studying on a part-time basis is prorated against the full-time undergraduate fee according to the number of courses taken.

## Tuition Refunds

When tuition has been paid and when a withdrawal request has been approved, a refund will be made according to the following schedule:

## Tuition Refund Schedule 1979/80

Withdrawal Date	Semester's Tuition Refunded
<b>Fall Semester</b>	
September 7-14	90%
September 15-30	75%
October 1-15	50%
October 16-31	25%
November 1 to semester end	No refund
<b>Spring Semester</b>	
January 2-11	90%
January 12-31	75%
February 1-15	50%
February 16-29	25%
March 1 to semester end	No refund



## ACADEMIC REGULATIONS

### Grading System

The College of Art uses the following Grading System:

Grade	Interpretation	Quality Points
A	Excellent/outstanding	4
B	Good	3
C	Average	2
D	Minimum Pass	1
F	Fail	0
W	Withdrawal	NA
I	Incomplete	NA

**Policy on Withdrawal:** Each course taken by a student is assigned one of the above grades. "Withdrawal" is assigned only by the Records Office to those students who have officially withdrawn from a course or the College. Withdrawal from a course does not appear on an official transcript.

**Policy on Incomplete:** A grade of Incomplete is a temporary mark. The grade indicates that a student has been actively engaged in the course and, for reasons which the instructor finds satisfactory, has not completed the required work. This mark is assigned only to those students who are passing the course at that time on the basis of work completed.

**Grade Point Average:** Grade Point Average is calculated by multiplying credits by quality points, adding these credit points and dividing by the number of credits. An example shows how the GPA is determined for one set of semester courses:

Semester Courses	Credit Points	=	Credits	×	Quality Points
Course 1	32	=	8	×	4 (A)
Course 2	24	=	8	×	3 (B)
Course 3	8	=	4	×	2 (C)
	64	÷	20		= 3.20 GPA

### Credit System

Each half-semester and semester-length course has a minimum number of credits assigned to it. This number may be increased at the request of the student and with the approval of the instructor and Dean of Instruction.

An average full-time program is 20 credits per semester. A student may take a minimum of 16 credits or as many as 24 credits per term without additional cost. A request for more than 20 credits per term requires the approval of the Dean of Instruction.

Students are required to pass a minimum of 40 credits each year in order to be advanced to the next year's standing.

Independent Studies courses are assigned credits through agreement between student and instructor.

### Academic Probation

A student will be on academic probation if:

- Grade Point Average is 1.5 or below for one semester;
- Grade Point Average is below 2.0 for two consecutive semesters.

When a student is on academic probation, he or she will be required to achieve a cumulative GPA of 2.0 at the end of the following semester. Failure to attain this GPA requires the student to withdraw from the College.

A student who has been required to withdraw may petition the Director of Student Services for readmission. The Director and the Dean of Instruction review all requests for readmission and promptly inform the student of eligibility to return.

In the Foundation Program, a student with two failing marks is sent a warning letter and will be on probation. Four or more failures constitute failure in the Program and require withdrawal from the College.

### Class Attendance

Faculty set attendance requirements for individual courses and these are detailed in the Course Outline.



### Off-Campus Study

Normally students are resident in the College area during their enrolment. Special arrangements may be made with the Dean of Instruction for projects conducted outside the area. Each request must be accompanied by a letter from the instructor describing the project and stating approval of the work as equivalent to study at the College campus.

### Changing Courses

A Change of Course form is required to either add or drop a course. Each course added or dropped must be approved by the Instructor involved and the College Counsellor.

Foundation students wishing to change their program must obtain the permission of the Foundation Program Co-ordinator.

A course may be dropped at any time up to the last week of classes in a term. A course may not be added later than one month after the beginning of classes. Therefore students should be aware that dropping a course after the first month may lower their credit total and delay either advancement into the next year or graduation.

### Graduation Requirements

- a) 2.0 Grade Point Average over all courses
- b) 2.5 Grade Point Average in Division of major specialization
- c) 160 credits
- d) Art History (ID 101, 151) beginning with students entering in Fall, 1978
- e) Art History (201, 251)
- f) One additional 300-400 level Art History course

Art History requirement: Departmental requirements in Art History vary; the first and second year Art History Survey plus one 3rd or 4th year level course is required of all students for graduation.

Adjudication Committee: An Adjudication Committee is a faculty panel consisting of three members, one of whom is the student's major instructor. Each student's Adjudication Committee examines the student's work to determine that an expressive body of work which reflects competence and maturity has been completed. The Committee meets with the student approximately three times during the fourth year of study before finally recommending the student for graduation or otherwise.

### Postponement of Graduation

By mutual agreement between fourth year students and their Adjudication Committees, graduation may be postponed for up to one year. This option is for those students who wish to further develop and enrich their work.

### Honours

Graduation with Honours recognizes the completion of an exceptional body of work, outstanding in its execution and maturity. Graduation with Honours is initiated by the student's Adjudication Committee which recommends to the Honours Committee. The Honours Committee selects from the nominees those individuals who are judged sufficiently accomplished to warrant Honours graduation. Graduation with Honours is represented on the diploma and transcript.

### Residency

Students must complete their final one and one-half years of study enrolled at the College in order to be eligible for graduation.

### Dismissal

A student may be dismissed from the College for cause. The reason for dismissal will be presented in a letter from the Director of Student Services.



## GENERAL INFORMATION

### Student Services

Student Services provides resources to facilitate the personal growth and academic success of students. Services to the College include admissions, registration, student records, grades and transcripts, financial aid, health services, program information, career development, and personal counselling.

The Director, Counselling Psychologist and Secretary staff Student Services. Contact these individuals in order to gather information, clarify procedures and resolve problems. They are available to examine any questions concerning student life at the College.

**Counselling:** Counselling services are available for students and potential students who seek assistance with academic, career and personal issues. Individuals experiencing concerns which prevent them from achieving their full potential or that affect their involvement with the College are encouraged to take advantage of this service. Consultation is confidential and may be informal.

Information and help is provided in areas such as student life, decision-making, problem-solving, job-hunting, budgeting, personal stresses and grievances.

Individuals are welcome to schedule appointments with the switchboard operator or to drop by the Counsellor's office at the Dunsmuir Street location.

**Financial Aid:** It is College policy to assist students in acquiring all financial aid for which they are eligible. Inquiries should be directed to the Student Services Office.

Canada Student Loan Program: Financial aid is available to most students at the College through this program. Each Province administers the program and sets specific criteria for awards. Awards are usually in the form of a combined loan-grant with one-half available in the first month of each semester. The program is open to Canadian citizens and Landed Immigrants only.

Scholarships: Several foundations and donors sponsor unrestricted scholarships to students in the visual arts. Graduating students are eligible to compete for the Helen Pitt Awards. The College through its Scholarship Awards Committee awards more than a dozen scholarships to deserving students in the Spring.

Student Assistantships: Several part-time positions are available for students as tool-room monitors, studio monitors and assistants. Because competition for these positions is keen, students can expect that a record of reliability and maturity is essential for appointment. Application for these positions may be made with the relevant instructors.

**Health Services:** The College refers students to medical, dental and health services available in the city. A physician, psychologist and psychiatrist are all available one half-day per week during the school year. Information about and appointments with these individuals may be obtained through the Secretary, Student Services.

Information about comprehensive health insurance by private subscription is available from Student Services.

### Records Office

Application for admission, notice of acceptance, the student's permanent record card, grades, and transcripts are the responsibility of the Records Office. Students have access to and may obtain a photocopy of their permanent record any business day during regular office hours.

The Office is responsible for the completeness and accuracy of these records. Any anomalies or errors should be brought to the Office's attention as soon as they are discovered.

Student records are confidential and available only to the student, Director of Student Services, Dean of Instruction, Counsellor and Records Clerk. No one else may secure information from these files except with the permission of the student.

Official transcripts are issued through the Records Office. Transcripts are available without charge.



## Library

The College Library has a core collection of 5,500 volumes and subscribes to 120 periodicals. The collection includes works on the fine arts, design, materials, history and criticism of the arts, and general studies in history, philosophy, and religion.

The Library is located adjacent to the main office complex at Dunsmuir Street. Most of its books and periodicals are accessible from open stacks.

## Student Society

Each year the Student Society is elected from the student body at the beginning of October. The Student Society provides a direct channel for student voice and vote in the programs and affairs of the College; representatives of the Society attend the standing and ad hoc committees of the College providing student input to the decision-making process. Students, therefore, are involved in all aspects of College life and are kept informed of issues through the student newsletter.

Each student contributes \$20 per year to the Society. These funds support social events, special projects and help administer the Helen Pitt Gallery where student exhibitions, workshops and social activities are held.

The Executive Officers are responsible for co-ordination of the Society's functions and course credit may be attached to these positions. The Society is comprised of all students currently registered at the College.

## Liability for Equipment

All members of the College assume responsibility for the loss or damage of College equipment signed out to them which may involve repair cost or replacement cost of the article.

If the damage or loss is accidental and due care has been exercised, the individual may ask the Dean's Committee to waive his or her liability.

Equipment must be returned promptly after use. Failure to comply with agreed schedules forfeits access to College equipment and resources.

## College Liability

The College is not liable for any injuries or accidents which occur on its premises. The College carries health and accident insurance for College activities conducted outside British Columbia.

Acquisition of medical and dental insurance is the responsibility of the individual student.

## Social Regulations

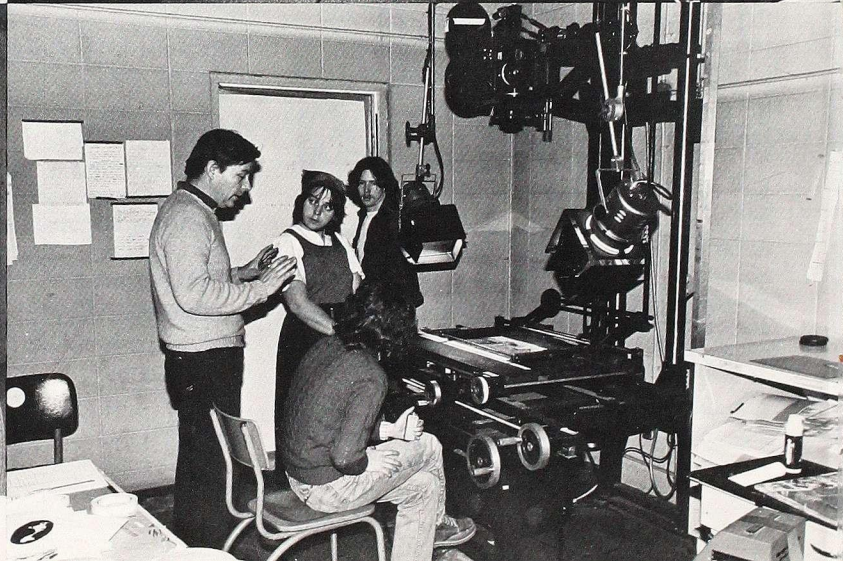
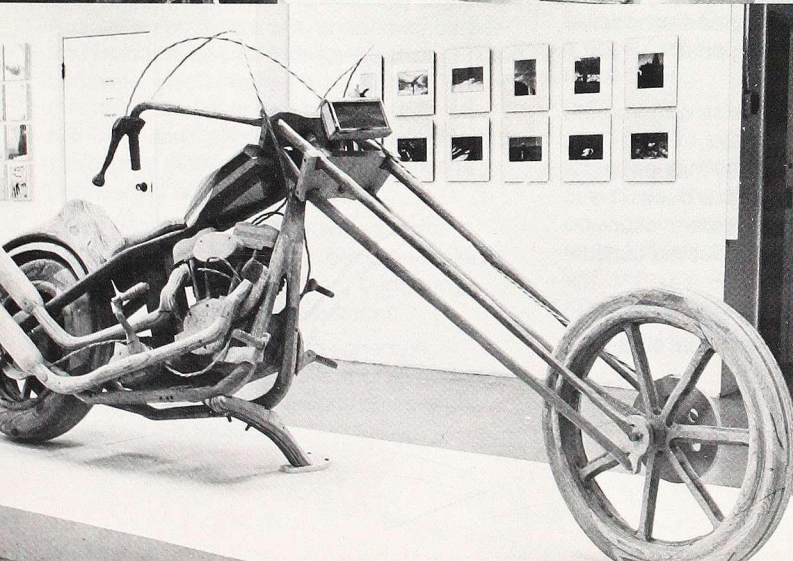
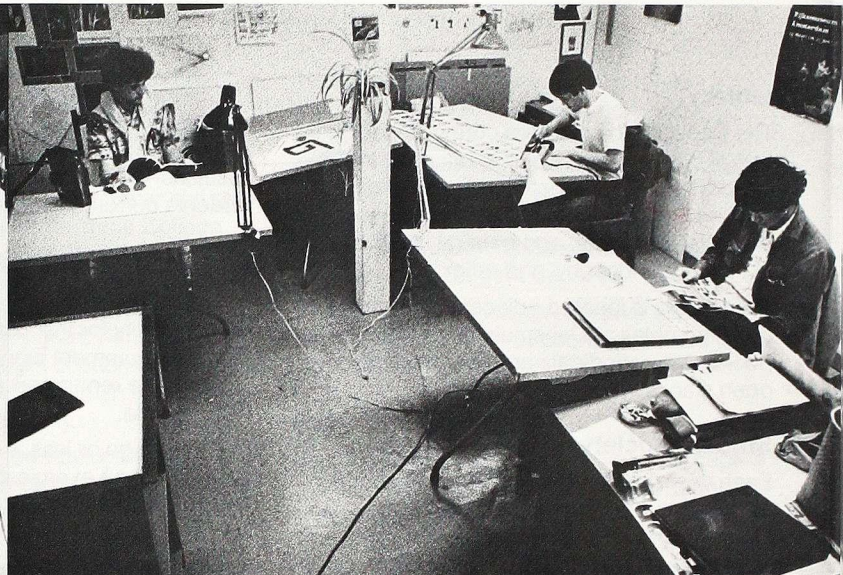
The College expects the members of its community to conduct themselves with respect for the rights of others. A student may be required to leave the College should he or she cause severe or repeated violations of the rights of others.

## Human Rights Code

The College adheres to the letter and spirit of the Human Rights Code of British Columbia. No student, guest, or employee is discriminated against in any College program or policy on the grounds of race, national origin, colour, creed, religious affiliation, age or sex.



# THE FOUR DIVISIONS





## DESIGN/MEDIA DIVISION

### Instructors

Ted Baker (Divisional Chair)  
Cyrus Block  
Randy Bradley  
Jim Breukelman  
Clive Cope  
Hugh Foulds  
Steve Harrison  
Graham Hughes  
Kris Kristmanson  
Friedrich Peter  
Nina Raginsky

### Studio Assistants

William Cupit  
Richard Watson

The Division develops conceptual, perceptual and technical skills in the fields of design and communication. The complex structure of the Division is centered on five main areas: Graphic Design, Photography, Film Animation, Media Communications, and Design Research. Students are trained principally for the communications industry and the design field generally, as free-lance or corporate designers, in a wide range of media. While the main aspect involves the functional implications of mass media, communication, and design forms, the fullest consideration is given to the creative development of the student on a personally expressive basis. Students are trained to participate professionally in the exploitation of the media in education, science, industry, commerce, and the community. Design-oriented students are trained to design industrially manufactured goods, and involve themselves in industrial problem-solving in the context of the social and economic needs and growth patterns of British Columbia.

The Division has recently agreed to provide a Common Core Design Program for all second year design students, details will be available at interviews and registration. Second year design students will select one major area of study from Design Research, Graphic Design, Photography, and Media Communications. They will have the opportunity during the year to choose two other areas of study in the crossover programs run by the four departments. Other components will be the mandatory History of Design Program and the new comprehensive Drawing for Designers Program.

**Design Research:** Design Research is concerned with training creative three-dimensional designers able to research and communicate the varied factors involved in producing an industrial product. "Industrial Design" involves many basic skills regardless of final specialization; these include mechanical drawing, photography, material science, research techniques and manufacturing technology. The senior program emphasizes a local orientation of priorities; projects that primarily meet the needs of the people, industry and resources of this Province are encouraged.







The molecular structure and working properties of materials are considered fundamental and are covered in depth with the assistance of the faculty and facilities of the University of British Columbia. Direct involvement with industry is maintained throughout the course, enabling the student to experience directly the problems and economics of manufacturing. This use of community resources allows the student to gain confidence in dealing with a wide range of people in government, management and labour. Visual communication skills, in the form of drawing, are encouraged in addition to the production of documentary films and video tapes.

Courses which may be offered:

Wood Technology  
Design Project in Wood  
Documentary Media  
Material Science  
Metal Technology  
Design Project in Metal  
Design History  
Computers  
Design Research Resource  
Independent Study

**Graphic Design:** The program is designed for the development of conceptual, perceptual and practical skills in visual communications and design for publications, exhibitions, corporate identities, packaging, products, environmental problems, advertising, etc. The student develops facility by beginning with general creative explorations and continues in more specialized and in-depth studies toward individualized programs by the final year.

Courses which may be offered:

Communications Problem Solving  
Design History Survey  
Drawing for Graphic Design

Survey Courses including:

Design Research  
Media Communications (including Film and Animation)  
Photography  
Illustration  
Lettering  
Photography  
Typography

**Media Communications:** A multi-media program with emphasis on film, video and still photography, in conjunction with animation and design skills. Courses cover the history and contemporary use of mass media as informational, entertainment and cultural forms. Exploration will be through individual and group effort to familiarize the student with all aspects of preparation, co-operation and production in the media. The use of a television studio for preparation, experiment and production of a series of television programs is open to all years, although the production load will fall mainly on third and fourth year courses.

Courses which may be offered:

History of Media  
Camera to Video  
Image and Concepts  
Film Principles I, II, III  
Basic Animation  
Advanced Animation  
Resource Seminar I, II, III  
Video Production  
Design History  
Graduation Project  
Seminar Critique





**Photography:** The program studies Photography as an art and design medium. It is designed to fulfil the needs of students wishing to become practising artists in this field. The philosophy is different from a program in commercial photography. However, the equipment, materials and techniques are identical to those employed in the commercial mode. General subjects covered are personal objectives, aesthetics, technique, technology and photographic history.

Note: Photography is an expensive program. The College provides most of the chemicals required for darkroom work. Students will be expected to buy a great deal of their supplies (such as paper, film, mounting board, and any special chemicals which are not stocked regularly).

Courses which may be offered:

- Basic Photographic Techniques
- Introduction to Photography
- Photography Seminar I, II, III
- Advanced Black and White Techniques
- Intermediate Photo Workshop
- Non Silver Process
- Advanced Photo Workshop
- Colour Photography
- Independent Study—4th year only
- Advanced Photo Workshop I, II
- Problem-Solving in Photography—3rd year







# INTERDISCIPLINARY DIVISION

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## INTERDISCIPLINARY DIVISION

### Instructors

Tom Becher  
Sam Carter  
Stephen Clark  
Barbara deMott  
Susan Hillman (Divisional Chair)  
Pat Knox  
Art Perry  
Geoff Rees  
Sylvia Scott  
Ian Wallace

### Studio Assistants

Dennis Rickett  
Douglas Senft

This is a new Division of the College consisting of Interdisciplinary Studies, Art History and Foundation. A primary task of this Division is to help the student integrate his or her own developing set of artistic concerns within the larger configuration of the scientific, humanistic and natural history of life.

The Foundation one-year course is basically diagnostic, emphasizing explication of the creative process in both a personal and historical context. The atmosphere is characterized by investigations into the various disciplines of the arts.

Art History provides the theoretical and academic support to studio activities, and deals with the history of the subject as art and design.

Interdisciplinary Studies is an integrative program currently being developed to meet the needs of students who find that specialization does not provide sufficient scope and freedom.

**Foundation Program:** The Foundation Program is an introductory diagnostic course involving individual and group experiences. As a learning experience it first introduces the student to the College situation and then deals with fundamental questions on the nature of art and creative processes.

The broad base of investigation in the first semester is followed by more individual developments related to future senior studies. Students are expected to develop exploratory attitudes toward work in a wide variety of media and ideas. Concepts and interpretations are presented by the different artist and designer instructors. Teaching contacts—lectures, tutorials, seminars, studio work—involve a morning or afternoon session; the remainder of the day is spent in additional studio projects. One day a week will be spent on the art and design history survey course and the Resource Workshop program, which each week introduces a different creative person who shows his or her own work.

It is hoped that the program will be a testing ground for differing ideas and individual development, where questioning and comparison are expected, and the desire for a creative way of life a natural expectation.



**Resource Workshop:** This is the fifth year of the Resource Workshops at the College of Art. In 1979/80 the program will continue to reflect the changing contemporary trends in the creative arts. Visiting artists and designers provide insight into their professional working methods through candid discussions and pictorial demonstrations for all first year students each Wednesday afternoon. We wish to thank last year's visitors for their participation.

A list of visitors will be presented at the beginning of each semester. Presentations are made at 21 Water Street, 5th Floor, 1:30pm. Wednesday afternoons each week. The Resource Workshops are created for first year Foundation students, but are open to anyone.

**Art History:** Art History aims to fulfil the following responsibilities:

- to offer art history and humanities courses and provide an academic background at the highest level of excellence;
- to provide a stimulating atmosphere of fruitful critical dialogue in and about all areas of contemporary art practice and to encourage students to be articulate and aware of the intellectual implications of their work in a wide social context;

- to pursue and present original exploratory research encompassing any humanities discipline relevant to issues at hand, especially as they concern current and future directions in the visual arts and design;
- to provide a resource of slides and literature in all fields of art history and humanities for access by faculty and students and to provide tutoring, counselling and free dispersal of knowledge on all such subjects on an ad hoc basis.

There is no Major in Art History as such, and courses should be used as a back-up for studio programs in other areas. Students majoring in the Interdisciplinary program may take a maximum of twenty-four credits and a minimum of eight credits of Art History courses in each of the second and third years to qualify for a Major in Interdisciplinary Studies; Foundation students must pass the mandatory Survey of Western Art (101, 151) to qualify for second year standing. Second year students must pass the mandatory Survey of Modern Art (201, 251) to qualify for third year standing. Students in third and fourth year must choose a minimum of four credits in Art History at any time in their senior years. Students should note that some programs require additional Art History credits as part of their major program.

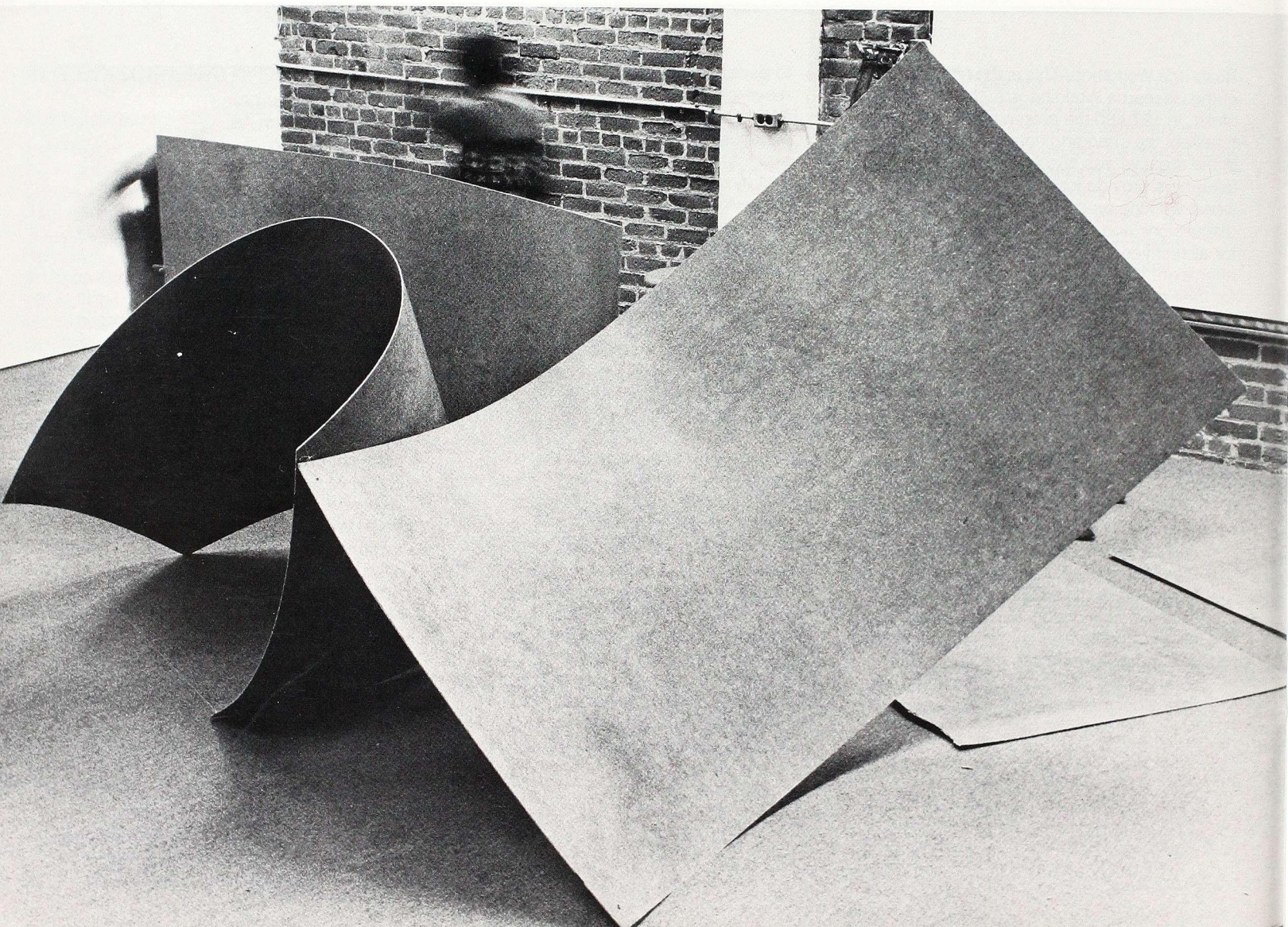
Courses offered may include:

Survey in Western Art  
 Survey in Modern Art  
 19th Century Art  
 20th Century Art  
 Film History and Aesthetics  
 Anthropologies I: Amerindian Art  
 Canadian Art  
 Readings in the Humanities  
 Anthropologies II: Tribal Arts of Africa and Oceania  
 Art Now; Processes and Personalities in Contemporary Art

**Interdisciplinary Studies:** Interdisciplinary Studies is a new program which responds to the categorization of human acts. It exists for students who have found that specialization does not offer them sufficient range. The objective will be to open up the making of art, to explore the transformation of experience from one form to another (an ancient synthesis of this sort was the transformation of music into movement, ie. dance). Specifically, this may involve the use of research and experiment across the range of art disciplines, but may also involve the use of information, research and methods from disciplines as diverse as philosophy, physics, anthropology or flying. Methods and tactics are a matter for the student and instructor to agree upon but can range from a dominantly intuitive exploration to precise intellectual research; in fact to create on the basis of knowledge or not knowing.

The program includes materials workshops, visiting artist symposia, tutorials, lectures and any other source of useful provocation.







## THREE-DIMENSIONAL DIVISION

### Instructors

Michael Banwell (Divisional Chair)  
Gerhard Class  
Jack Harman  
Tam Irving  
William Koochin  
Sally Michener  
Rick Ross

### Studio Assistants

Heinz Klassen  
Ken Oliver  
Richard Robinson  
Douglas Taylor  
Douglas Weir

The Division provides specialized experience in a number of disciplines, and is concerned with developing directions of three-dimensional concepts and sculptural ideas. Specialist workshops include plastics, metal casting, direct metal, wood and stone carving, wood fabrication, clay modelling and casting, and ceramics.

**Ceramics:** The program complies with the general guidelines for Sculptural Concerns. Activities are based on a collaborative approach on the part of both instructors and students, with Tuesdays designated as group day for general meetings, critiques and discussions, counselling and special events. The open nature of the program allows the student to be exposed to different work attitudes and philosophies through a series of visiting artists.

Courses which may be offered:

Wheel Throwing and Handbuilding  
Workshops I, II  
Independent Studies  
Clay Technology I, II  
Kiln Design  
Wheel Throwing III  
Hand Building III

**Metal Casting:** The program is designed to stimulate the student's creative potential through access to the most advanced metal casting techniques, including lost wax process, CO<sub>2</sub> sand casting and ceramic shell, and using bronze and aluminum. The emphasis is on creativity, but a high standard of technical ability is encouraged.

Courses which may be offered:

Metal Casting I, II, III  
Independent Studies

**Plastics:** The program introduces the premise that technology must fit the concept through the introduction of plastics technologies by slides, seminars, and technical data. Emphasis will be placed on inherent characteristics of plastics and their applicability in realizing tangible and uncom-promised concepts. Group and individual assignments encourage students to further understand their own special conceptual abilities through experiment.

Courses may include:

Plastics  
Independent Studies



### **Direct Metal and Stone Carving:**

The program provides the student with necessary background and expertise to produce sculpture.

Students investigate tool-making, pointing, enlarging, and the carving process itself. Most courses feature discussions, slides, films and field trips.

Courses which may be offered during second (rotating program) third and fourth year include:

Direct Metal and Stone Carving, I, II, III  
Independent Studies

### **Clay Modelling and Wood Carving:**

Interpretive modelling from live models and casting from molds in plaster, cement and fibreglass. Comparative studies of sculpture from slides, studio visits, etc.

In wood carving the emphasis is on use of local materials with tool-making considered part of this course.

Courses which may be offered during second (rotating program), third and fourth year include:

Clay Modelling and Wood Carving I, II, III  
Independent Studies



**Wood Fabrication:** The program encourages the students to understand their relationship to sculptural concerns. Emphasis will be placed on the process of arriving at a piece, first by understanding the nature of the intentions and, second, by acquiring skill necessary to carry out the intentions. Instruction is by individual encounter, and through group critiques and seminars. Drawing and research are considered essential skills. Senior students may be asked to participate in the Foundation Year program by preparing and presenting a slide seminar.

Courses which may be offered:

Wood Fabrication I, II, III  
Independent Studies







## TWO-DIMENSIONAL DIVISION

### Instructors

Gary Bowden  
Bruce Boyd  
Ron Eckert  
Bob Evermon  
Don Jarvis  
David Mayrs  
Ian McIntosh (Divisional Chair)  
Robert Michener  
Ron Stonier

### Studio Assistant

Steven Wong

The Division provides the best possible means for the growth of a student as an artist in these media, so that by the time of graduation he or she has achieved self-sufficiency and competence as a practising artist and has developed means of sustaining a continuing development. It is also the intention of the Division to break down the separations which exist between painting and the various forms of printmaking by providing exchanges and by mixing of students and faculty. Each of the instructors is a practising artist, with his or her own point of view. Students are encouraged to develop their own language and to demonstrate their own concepts in a personal and individual way. The studio-tutorial basis of teaching leads to maximum self-motivation but the degree of specialization is purely a matter for the student.

**Drawing:** Departments in the Division offer a number of drawing courses covering a wide range of form and communication. Drawing is considered both as a research tool and as an expressive language for the artist and designer. This extended concept of drawing involves the use of traditional objective systems as well as the development of work and gesture at a more personal and subjective level. Drawing can be carried out at any level of abstraction and the aim is for each student to develop an effective personal language with which to negotiate images, information and ideas, and to demonstrate concepts.

Courses may include:

Drawing I, II, III

**Intaglio:** What is the nature of an Art Form? What are the demands of working in a process medium? What is the nature of materials and what is their relationship to the statement? The program confronts these questions and provides a framework, technical and attitudinal, which encourages the student's growth towards a personal statement in the context of the printmaking medium.

Courses may include:

Workshop I: Technical Aspects of Intaglio  
Workshop II: Independent Studio Program for the advanced printmaker  
Workshop III: Exploratory attitudes toward printmaking and associated media  
Intaglio Seminar

**Lithography:** The continuing development of the student as artist, and the mastery of the technical means of expression are the objectives of the lithography program. Instruction is aimed at the artist as printmaker, the printmaker as craftsman, and the craftsman as a human being whose life is art. This course involves an exploration of the various drawing materials and techniques which can be used to create images on stones or plates which can then be printed in multiples or combinations. Further study deals with the versatility of the medium for tone, colour, and the development of a personal imagery in response to the nature of the medium.

Courses which may be offered:

Lithography I, II, III  
Lithography Seminar  
Independent Studies



**Relief Printmaking:** The program involves the development of ideas and images for prints from lino, wood or collographs (built-up surfaces). Colour, multiple block printing and experimental surfaces and processes are studied, as are techniques for using various routing and cutting equipment.

Courses which may be offered:

Relief Printmaking I, II, III  
Independent Studies

**Silkscreen:** The program provides the means to experience, and technical knowledge to produce screen prints using paper, profilm, tusche and photo stencil techniques. Students will use this knowledge to develop their own individual statements through the medium of silkscreen. By individual instruction on a one-to-one basis, and through slides, discussions and guest lectures, students will be helped to reach the goal of producing silkscreen prints of a professional standard by their graduating year.

Courses which may be offered:

Silkscreen I, II, III  
Independent Studies

**Painting:** The program offers a variety of points of view. Instruction takes place on three levels: students learning from students through individual tutorials with instructors, and through group seminars. Students are expected to be familiar with the works of artists and to be informed about contemporary and historical art movements. Field trips to view important exhibitions are part of the course.

Each of the instructors, as a practising artist, has his or her own point of view. Students are asked to sign up with the instructor of their choice (this choice may be changed each term). Many means of expression are possible. Examples of some points of view are: to attempt to deal with the human being, his reactions and responses to his environment, his sense of place, using visual language with a knowledge of the craft of painting and of the traditions inherent in the process, to develop an understanding of himself as an artist in society; to respond in an intuitive way to one's life and experiences, to enlarge and develop one's perceptive understanding of reality in visual terms, calling on personal relationships to one's surroundings as the content for painting; to express inner feelings, to allow for improvisation and the unforeseen in an attempt to relate to nature and, in particular, the forest and mountains of this region; to have painter, painting, environment and viewer all parts of

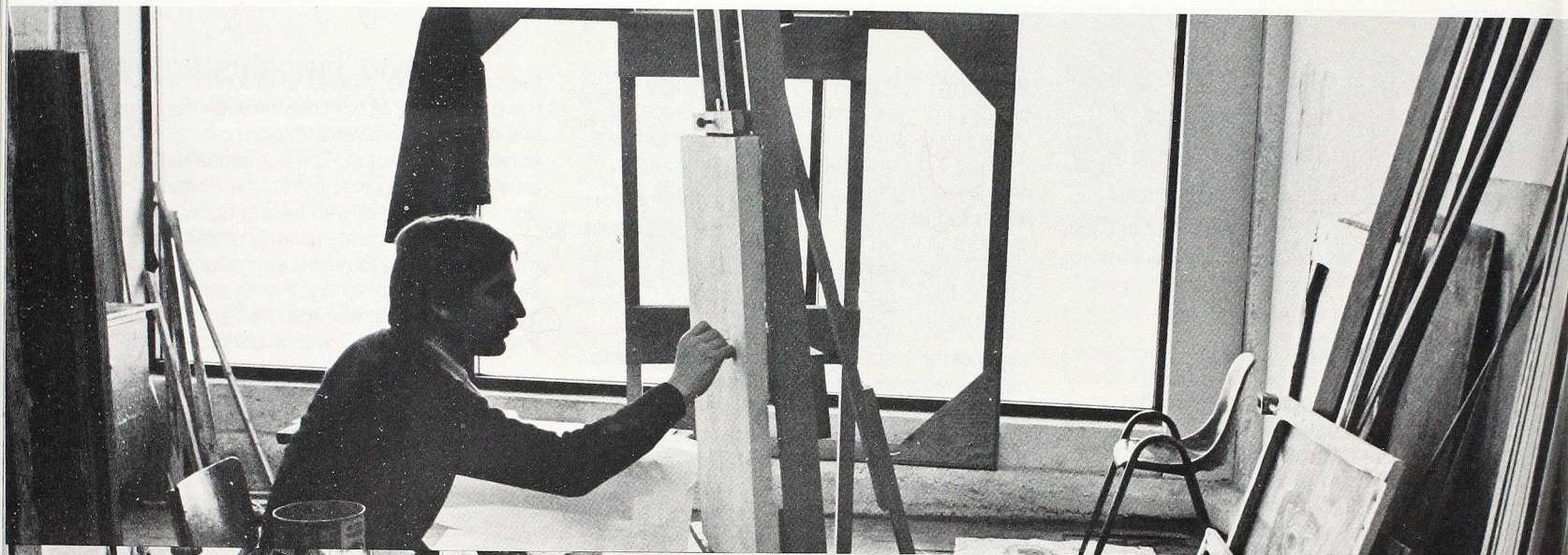
the same whole; to seek to ground painting in the philosophy of our time; through comparative historical analyses to rediscover and reinvent the present. The human need the artist faces today is to overcome alienation and inertia and act with feeling upon the environment to create a world of totalizing concrete reality; to reflect examination into serial ways of behaving, feeling and thinking as experienced in our age of corporate, scientific, computerized, mechanical technology.

Courses which may be offered:

Painting I, II, III  
Painting Seminar  
Independent Studies



# WOOD-DIMENSIONAL DIVISION



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## ADMINISTRATION

### Robin Mayor

*Principal.* St. Martin's School of Art (London), Ecole des Beaux Arts (Paris). Instructor, Western Washington State College; Director, School of Art, Bradley University (Peoria, Illinois); Professor in Residence, Museum of African Art (Washington, D.C.); Chairman, Spelman College Art Department (Atlanta, Georgia); Principal, Vancouver School of Art since 1972. Exhibitions in London, the West Indies, France, Atlanta, and Vancouver.

### Tom Hudson

*Dean of Instruction.* Lecture tours in Britain, United States, Turkey, Canada and Brazil on a wide range of subjects, including art education. Visiting Lecturer at many universities in Britain; Visiting Artist to Sheffield University (1965-66); Examiner/Chief Examiner in art education for the University Institutes of Education; directed numerous Summer Schools for experimental work in two, three dimensions and performance areas, particularly "The Creative Process" in Wales over a period of ten years; Director of Master classes (Glasgow International Festival of the Arts); Consultant to UNESCO. Exhibited in London, New York and Yugoslavia. Numerous publications.

### Barrie Long

*Bursar.* M.B.A. (Simon Fraser University); Post-graduate Diploma in Management Studies (Bath University, England). Associate Member of the British Institute of Management (A.M.B.I.M.); Registered Industrial Accountant of British Columbia (R.I.A.); Member of the Chemical Institute of Canada (M.C.I.C.); Licentiate of the Royal Institute of Chemistry (L.R.I.C.).

### Nini Baird

*Coordinator of Outreach Programs.* B.A. in Journalism (University of California, Berkeley). Currently active as Member, Canada Council Board of Trustees (1973-79); Vice Chairman, Vancouver Board of Trade Committee on Business and the Arts (Member since 1977); Member, Vancouver Council Committee on the Arts since 1977. Has been active on numerous other arts boards and activities, including Canadian Conference of the Arts Board of Governors (1972-78); Director, Simon Fraser University Centre for Communications and the Arts (1969-75); Cultural Animator to British Columbia Government (1974-75), and Member, Canadian Delegation to 19th General Conference UNESCO, Nairobi, 1976. Author of several studies, including "The Arts in Vancouver: a Multi-million Dollar Industry" (economic impact of the arts in Vancouver); "A Community Cultural Profile of Trail" in association with architect Bruno Freschi, and "Access to the Arts", a report on Provincial reactions to government cultural policy.

### Tom Kowall

*Director of Student Services.* B.A. Honours, Stanford (1961-64); M.A. in Philosophy, Brandeis University (1964-68). Co-ordinator of the Learning Assistance Centre, Capilano College (1974-77); Co-ordinator of Philosophy Department, Roger Williams College (1971-74); Instructor in philosophy at Bridgewater State College (1970), Clark University (1968), Tufts University (1967) and Brandeis University (1965). Lectured on philosophy, art, and science at Stockton State College (1977), American Philosophical Association, San Francisco (1973), Northeastern University (1969) and MIT (1968). Representative to UNESCO conference on Experimental Education, Denmark (1972). Author of several book reviews in the arts and philosophy.

### David Rockwell

*Director of Financial Services.* Naval Air Division of Canadian Armed Forces. B.A. dual major in Economics and Commerce, Simon Fraser University. Audit Senior, Thorne-Riddell & Co., Chartered Accountants. Studied at the Institute of Chartered Accountants of British Columbia. Member of the Certified General Accountants Association of British Columbia.



## Roland Plessis

*Systems Analyst.* B.Comm. (University of Nantes, France, 1976), major in Finance and Accounting; M.B.A. (University of Ottawa, 1978). Teaching and Research Assistant in Management, Faculty of Business Administration, University of Ottawa, 1976-78.

## Eva Allan

*Counsellor.* B.A. in Art, San Jose State University, California; Graduate Certificate in Art Education, University of London, England; M.Ed. in Counselling Psychology, University of British Columbia. Taught art at the high school level, lead and co-lead many groups on personal growth and the creative process. Participated in exhibitions in California, London and Vancouver.

## FACULTY

### Ted Baker

*Chairperson, Design/Media Division, Graphic Design.* B.Arch. (McGill). Part-time Instructor, Vancouver School of Art since 1973; Senior Art Director and Creative Director with Canadian and British advertising agencies; exhibition designer; free-lance in Vancouver.

### Michael Banwell

*Chairperson, Three-Dimensional Division, Foundation, Plastics.* Diploma (Vancouver School of Art, 1970); Instructor at the College since 1971. Summer program at University of British Columbia (1974-76). Group show, West Vancouver Community Art Gallery, "Multiples" (1971); Burnaby Art Gallery, "Light Media" (1973); Helen Pitt Gallery Faculty Show (1975, 1976); Wood Sculpture Show (1977); one-man show, Pender Street Gallery (1977-78); Greater Victoria Art Gallery (1978); contributor, Commonwealth Games Sculpture Symposium, Edmonton (1978).

### Tom Becher

*Design History.* B.A. in Fine Arts, B.Arch, M.Arch (University of British Columbia). Architectural designer and programming consultant since 1974. Interests in architectural restoration, design history, and design criticism. Part-time instructor at the College since 1978.

### Cyrus Block

*Film Principles.* B.Sc. (Lewis & Clark College, 1968), Masters in Film Technique (London Film School, 1970). Film nominated for best short (1969 British Academy Awards); cameraman on various shorts, dubbing mixer (Toronto, 1970-72); five years as operator/cameraman; two years CBC "Beachcombers"; one year commercials for Hudson's Bay Company. Currently free-lancing and working on feature films and commercials in Alberta and British Columbia.

### Gary Bowden

*Printmaking-Intaglio.* B.F.A. (San Francisco Art Institute), M.F.A. (University of California). Instructor at the Vancouver School of Art since 1973. Recent exhibitions include: Imprint Canada (Montreal), Japanese Printmaking Biennale (Kyoto, Tokyo, and Museum of Modern Art), Works on Paper (London), Graphite Exhibition (University of Victoria) and Provincial Collection (1976, Montreal Olympics). Works collected in Art Bank, Simon Fraser University, and Provincial Collection (British Columbia).

### Bruce Boyd

*Painting, Drawing.* Diploma (Vancouver School of Art, 1947). Teaching experience includes elementary, secondary, evening and Summer sessions; Instructor, Vancouver School of Art since 1956; Director, Vancouver Art Gallery children's classes. Several mural commissions and ten one-man shows since 1963.



## Barbara DeMott

*Art History*. Ph.D. (Columbia University, 1979). Instructor, Simon Fraser University 1977-79. Research and Short Catalogue for show on Art of New Guinea, entitled "Ngwalindu" (University of British Columbia, Fine Arts Gallery, 1977). Participation and upcoming publication in the International Congress of Americanistes, Summer 1979.

## Ron Eckert

*Drawing, Printmaking—Etching, Silkscreen*. Diploma (Vancouver School of Art), B.Ed. (University of British Columbia). Study at Academy of Art, San Francisco. Group shows in Vancouver, Calgary and Toronto. Juried shows. 3rd and 14th Annual Calgary Graphics Exhibition, 7th and 9th Burnaby Biannual Print Show, West Coast Printmaking Instructors, Northwest International Small Format Print Exchange, International Grafik-Fuchen. Works in Provincial Collection and Art Bank. Currently interested in combining various printmaking forms with photography.

## Bob Evermon

*Printmaking—Lithography*. B.F.A. (Minneapolis College of Art, 1969). Tamarind Lithography Workshop (Hollywood, California). Assistant Professor, Nova Scotia College of Art and Design; Instructor, California State University, Long Beach; Head of Printmaking, Cranbrook Academy of Art. Exhibitions include Iran, Minneapolis, Vancouver, United States.

## Hugh Foulds

*Film Animation*. Taught and originated film animation program to adults in Northwest Territories; seminars at several Vancouver and District schools, colleges and University of British Columbia. Instructor Vancouver School of Art, since 1976.

## Jack Harman

*Sculpture—Metal Casting*. Studied at Vancouver School of Art, Slade School of Art (London). Taught University of British Columbia Continuing Education courses; instructor Vancouver School of Art since 1970. Commissions for public works in Toronto, Ottawa, Vancouver, Victoria. Awarded Canada Council grants (1963, 1967).

## Steve Harrison

*Design Research*. National Diploma in Design (High Wycombe, England). Instructor, Vancouver School of Art since 1968. Specialized in furniture design and thermoplastics; industrial design in Montreal and Toronto. Currently interested in intermediate technology and producing documentary video tapes on social and environmental concerns.

## Susan Hillman

*Chairperson, Interdisciplinary Division*. National Diploma in Art and Design (Chelsea School of Art, London, 1967); postgraduate studies in Modern Social and Cultural Studies (Chelsea College of Science and Technology, 1968). Experience in film, major magazine illustration (London, New York, 1967-71). Taught at Chiswick, Harrow and Isleworth Polytechnics (England, 1968-71). Instructor at the College of Art since 1972. Concerned with idea-oriented art and mixed-media.

## Graham Hughes

*Graphic Design*. N.D.D., M.S.I.A. Wolverhampton College of Art; Instructor at Yorkshire West Riding, Sutton Coldfield College of Art (England), Manitoba Institute of Technology, Winnipeg. Canadian government commission, Ottawa. Free-lance designer in Vancouver since 1976.

## Tam Irving

*Ceramics*. B.Sc. (Edinburgh, 1956). Chemist, Shell Canada (1956-64). Became professional potter, studying at Vancouver School of Art, Winnipeg School of Art, Haystack Mountain School of Art (Maine, United States). Exhibited since 1965. Instructor, Vancouver School of Art since 1973. Currently concerned with the expressiveness of wheel thrown forms.



### **Randy Bradley**

*Photography.* Instructor, Vancouver School of Art since 1977. Instructor of Photographic History, Banff School of Fine Arts, 1972-77. Exhibited widely throughout Canada and United States. Studied: Northern Alberta Institute of Technology, University of Calgary and Banff School of Fine Arts.

### **Jim Breukelman**

*Photography.* B.F.A. (Rhode Island School of Design, 1966). Instructor, Vancouver School of Art since 1967; Banff School of Fine Arts lecturer (1977). Free-lance graphic design and photography for Vancouver Art Gallery, Burnaby Art Gallery, Western Art Circuit, University of British Columbia, Simon Fraser University, British Columbia Teachers' Federation, British Columbia School Trustees, Vancouver School of Art and various business institutions. Exhibited at University of British Columbia (1969), Helen Pitt Gallery (1976), Nova Gallery (1977), folio published in "Camera" (Switzerland, October 1977). Presently working on photography combined with sculpture and painting.

### **Sam Carter**

*Foundation, Design-Interdisciplinary Division.* Resource Workshop Co-ordinator. Studied art and design at University of California, Long Beach, and received bachelor of Landscape Architecture from the University of Toronto. Formerly an instructor at the Ontario College of Art, Toronto; Senior Designer, Hall of Life, Ontario Science Centre, exhibition designer, British Columbia Forestry Foundation. Exhibitions include international gallery installations of video, film, models, sculpture, costume and design: Mexico City, Geneva, Paris, Stockholm, Spoleto, Italy, Toronto, Los Angeles, Vancouver. Recent projects include World Garden Research, "Form, Fashion, Function", Subterranean Exhibition, Mexico City, "Operetta di Flora", "Operetta of the Vowels". Recent works involve film, dance, costume and environments for gallery installations. Presently preparing a lecture-show tour of Japan, India, Thailand and China for the Summer of 1979.

### **Stephen Clark**

*Foundation, Interdisciplinary Studies.* M.F.A. (York).

### **Gerhard Class**

*Direct Metal, Stone Carving.* Sculpture apprenticeship 4 years; School of Art, Strassbourg, France 1 year; School of Granite Sculpture, Wunsiedel, Germany 1 year; Academy of Fine Art, Karlsruhe, Germany graduate; Instituto de Allende, Mexico, bronze casting; Art Director and Designer for seven years for the Plywood Manufacturers Association of British Columbia; Instructor, University of British Columbia extension, and Vancouver School of Art night classes; Instructor, Vancouver School of Art and Emily Carr College of Art since 1967. Initiator of two international sculpture symposia held in Vancouver in 1975 and 1977; participant in two international symposia in Austria 1970 and 1976; represented in private and public collections in Europe, Canada and the United States of America; numerous large private and public commissions; latest work multiple relief for the new Fishermens Credit Union building in Steveston.

### **Clive Cope**

*Graphic Design.* Instructor, Vancouver School of Art since 1965. Thirty years experience as graphic designer, illustrator and art director in advertising. Currently active as free-lance designer.



### Don Jarvis

*Painting, Drawing.* Diploma (Vancouver School of Art, 1948); Royal Canadian Academy. Instructor Vancouver School of Art since 1951. Numerous one-man exhibitions since 1949; Emily Carr Scholarship (1948); Canada Council Fellowship (1961). Concerned with nature-based abstraction.

### Pat Knox

*Film History.* B.A. in progress (University of British Columbia). Part-time instructor, Portsmouth College of Art (1966), Film Appreciation, University of British Columbia Continuing Education. Produced and directed a short 16mm documentary film for Museum of Southsea (1967-68).

### William Koochin

*Sculpture—Clay Modelling, Stone.* Studied Vancouver School of Art and in Europe. Instructor, Vancouver School of Art since 1961; taught University of British Columbia Summer session (1962) and evening classes. Many one-man exhibitions and commissions; participated in International Sculpture Symposium (1967).

### Kris Kristmanson

*Media Communications.* Diploma (Vancouver School of Art). Designer with CBC Television (1956-66). Instructor, Alberta College of Art (1966-70). Member, Canadian Print and Drawing Council. Represented in private and public collections. Currently working in multi-media presentations including film.

### David Mayrs

*Painting, Printmaking—Silkscreen.* Diploma (Vancouver School of Art). Instructor, Vancouver School of Art since 1966. Exhibited in numerous shows in Canada and United States; one-man shows in Vancouver and Toronto.

### Ian McIntosh

*Chairperson, Two-Dimensional Division, Drawing, Printmaking—Relief.* Diploma (Vancouver School of Art, 1953); B.A. (University of British Columbia, 1956); studied at Slade School of Art (London, 1957). Instructor, Vancouver School of Art since 1963. Exhibited prints from 1956-69, made toys until 1974. Currently drawing and printmaking on landscape theme.

### Robert Michener

*Painting.* B.A. (Hamline University, Minnesota, 1957); M.F.A. (University of Minnesota, 1962). Instructor, Vancouver School of Art since 1973; taught painting, drawing at Western Washington State College (Bellingham); College of Design, Architecture and Art (University of Cincinnati). Exhibited in group and one-man shows in United States and Canada.

### Sally Michener

*Ceramics.* B.A. (Hamline University, Minnesota); M.S.W. (Columbia); M.F.A. (University of Cincinnati); studied at University of Minnesota. Studio potter and part-time teacher since 1966. Exhibited in United States and Canada. Currently involved with hand-built sculptural abstract form.

### Art Perry

*Art History.* B.A. (Carleton University, 1972); M.A. in progress (University of British Columbia). Education Officer at National Gallery of Canada (1972-73). Art critic for Vancouver Province since 1973; published in Artscanada, Studio International, Art in America, Vanguard and other art periodicals. Currently contributing editor, Artmagazine.



### Friedrich Peter

*Graphic Design, Foundation.* Graduate and post-graduate studies in lettering and graphic design at Academy of Visual Arts (Berlin, 1950-57); Royal Canadian Academy (1974). Instructor, Vancouver School of Art since 1958; taught part-time, University of British Columbia School of Architecture (1970-71). Free-lance designer. Currently involved in type-face designing.

### Nina Raginsky

*Photography.* B.A. (Rutgers University, 1962); R.C.A.A. (1976). Photographer for National Film Board of Canada since 1963; work published in various books and collections; exhibitions include National Museum of Ottawa, Montreal Museum of Fine Art, Eastman House (Rochester, N.Y.), Victoria Art Gallery, Field Museum (Chicago), Hartford Museum (Connecticut), International Centre for Photography (New York). One-man shows at San Francisco Museum of Art, Edmonton Art Gallery, Ontario Gallery of Art, University of California Art Gallery, and Vancouver Art Gallery. Instructor, Vancouver School of Art since 1972. Currently photojournalist for various magazines and newspapers in England, Mexico, France, United States and Canada.

### Geoff Rees

*Interdisciplinary Division.* Vancouver School of Art exhibition designer; involved in painting and sculpture; current works in plywood and canvas, teaching and making art out of thin air...it has to do with breathing.

### Rick Ross

*Sculpture, Foundation.* Diploma (Vancouver School of Art, 1966); Studied at Slade School of Fine Art (London, 1967). Instructor, Vancouver School of Art since 1967. Numerous scholarships and grants. Exhibitions in Canada and United States since 1963. Currently working with as much as possible.

### Sylvia Scott

*Foundation.* Diploma (Alberta College of Art, 1968); studied at Instituto Allende (Mexico), Gloucester College of Art and Design (England). Director, Education Program at Calgary Allied Arts Centre (1968-70); taught at Mount Royal College (Calgary) in Design and Native Teachers programs—Art for Children, at York University (drawing); Trent College of Art and Design (Nottingham, England), sculpture. Studio in London for three years; worked and performed with the Ting Theatre of Mistakes and other performance groups; looked for ancient art and mystery in Egypt; travelled extensively in Japan, documenting Shinto festivals and ritual (1975-77).

### Ron Stonier

*Painting.* Diploma (Vancouver School of Art, 1957). Instructor, Vancouver School of Art since 1963. Worked with CBC Design Department (1958-62). Exhibited since 1960. Currently concerned with a dialectical interplay from serialization to freedom, colour energy, time scale, consciousness-synthesis, in painting.

### Ian Wallace

*Art History.* M.A. in Art History (University of British Columbia). Instructor, Vancouver School of Art since 1972. Instructor in contemporary art (University of British Columbia 1967-70). Exhibited painting, sculpture and photography since 1965.



## STUDIO ASSISTANTS

### William Cupit

*Photography.* Diploma (Vancouver School of Art, 1968). Lecturer (Vancouver City College, Langara); Summer Institute (Vancouver School of Art). Designer, partner of design firm specializing in architectural, industrial and interior design. Photography (University of British Columbia Instructional Media Centre and Instructional Resource Centre); photography (KVOS-TV, Canawest Films). Presently involved in fine art photography.

### Heinz Klassen

*Ceramics.* British Columbia Institute of Technology (Building Technology); Vancouver Community College (Fine Art); Ceramics, Alberta College of Art. Carpenter, contractor, designer, building draughtsman, surveyor, instrument man; has been working on rooms cluttered with art, the rooms invisible and undefined, the art concrete and definitive; individual pieces in each room are things isolated from past experiences and real and imaginary autobiographies.

### Ken Oliver

*Sculpture.* B.A. (University of Guelph, Ontario, 1969); M.F.A. (Utah State University, 1971). Exhibitions: Gallery 567 (Toronto, 1975), Ontario Art Gallery (1976), Dimension Four (1977). Commissions: Utah State University (1971), Sovereign Life Association (1972), Corby's Distillery (Montreal, 1973), Toronto Star (1975), United Trust (Toronto, 1977).

### Dennis Rickett

*Foundation.* Studied at University of London, Regent Street Polytechnic (London). Technical tutor in applied photography and graphic design (Kingston Polytechnic, Surrey, England).

### Richard Robinson

*Sculpture.* University of British Columbia (Fine Arts and Art Education); Vancouver School of Art (1967). Part-time instructor (United States, Vancouver School Board and work with retarded children, 1964-72). Exhibited painting and sculpture since 1964. Presently working on drawings and sculpture related to physical geography.

### Douglas Senft

*Foundation.* Diploma (sculpture) Vancouver School of Art, 1972. Public commissions—Barcelona, Spain; Edmonton, Alberta; Portland, Oregon. Vancouver International Stone Sculpture Symposium, 1975 (publicity, documentation); Wood Sculpture of the Americas, 1977 (payroll, bookkeeping). Artist/teacher (sculpture) Outreach Program (ECCA) 1978. Armature builder/NFB 1979. Presently involved in gardening, winemaking and sculpture—structure/environment.

### Douglas Taylor

*Ceramics.* Largely self-educated. Lived and travelled in West Indies. Basic interest in abstract expressionism; environmental sculpture. Founding member and director of Vancouver Clay Works Society, have worked professionally in clay for the past seven years.

### Richard Watson

*Media Services.* Diploma (Vancouver School of Art, 1971). Production Supervisor (National Film Board, 1972-73); BCTV Director, Script Assistant, Production Assistant, Film Editor; CKVU Director (Vancouver Show).

### Douglas Weir

*Sculpture.* Studied at University of British Columbia. RCAF pilot, commercial pilot, truck and trailer designer (metal and fibreglass), custom designs of monel, stainless steel castings of bits and tack, professional trainer and breeder of register quarter horses. Currently involved in creating silver and gold jewellery and photography.

### Steven Wong

*Printmaking.* B.Ed. (University of British Columbia, 1975). Art instructor for Richmond and Toronto School Boards. Exhibited locally. Currently working on big drawings.



## **VISITING ARTISTS** **"ART NOW" 1978/79**

Jacki Apple  
curator, New York

Michael Asher  
Los Angeles

Liza Bear  
video artist, New York

Chris Burden  
Los Angeles

James Collins  
New York

Dan Graham  
New York

Nancy Holt  
New York

Antonio Muntades  
New York

Achille Bonito Oliva  
critic, Rome, Italy

Martha Rosler  
video artist, San Francisco

Paul Waszink  
sculptor, San Francisco.

## **VISITORS TO THE RESOURCE** **WORKSHOP 1978/79**

James Borcormon  
curator, photography, National Gallery, Ottawa

Tom Burrows  
research-artist, Vancouver

James Collins  
photographer, New York

Francois Dallegret  
artist-architect, Montreal

Ursis Dix  
Art conservationist, Vancouver

Frank Dudas  
industrial designer, Toronto

Garrett Eckbow  
landscape architect, San Francisco

Dolf Gotelli  
designer, Sacramento, California

Nancy Holt  
sculptor, New York

David Ireland  
artist, San Francisco

Nina Kilpatrick  
medical illustrator, Calgary

Fabio Mauri  
artist, Rome, Italy

Duane Michals  
photographer, New York

Circus Minimus  
performance, Vancouver

Eudorah Moore  
California Design Centre, Director, National  
Endowment for the Arts, Washington, D.C.

Grace Morgan  
King Tutankhamun Exhibition Visit, Seattle Art  
Museum, Seattle

Elizabeth Nathaniels  
correspondent, Nassau, Bahamas

Marve Newland  
animator, Vancouver

Toni Onley  
artist, Vancouver

Peter Plagens  
artist-critic, Los Angeles

Patricia Plattner  
artist, Geneva, Switzerland

Rob Semper  
scientist, exhibition consultant,  
"Exploratorium", San Francisco.

Doris Shadbolt  
former Director, Vancouver Art Gallery; author  
of new book on Emily Carr

Jack Shadbolt  
painter, Vancouver



## OFFICE AND SUPPORT STAFF

### Liselotte (Lee) Boender

*Library.* Studied at University of Jena (arts and science); emigrated to Canada, Saskatoon, from Amsterdam, Netherlands. Started library training and work at University of Saskatchewan, Saskatoon, (Acquisition, Periodical and Cataloguing Department) from 1958-1968. Moved to Vancouver. Library position at Vancouver School Board, King Edward Centre, 1968-70. From 1970 to present, Library management position Vancouver School of Art and Emily Carr College of Art. Member, Council of Post-Secondary Library Directors; Library Committee, Student Services Committee, ECCA; Guest Member, Canadian Library Association.

### Jackie Eagle (formerly Schapansky)

*Secretary.* Born in The Pas, Manitoba. Moved to Vancouver and graduated from King Edward High School and Duffus Business College. Began working at King Edward Centre in April 1965 when Vancouver City College was first established. Came to Vancouver School of Art in January 1970 when the school was smaller and Vera and I tried to keep things organized while answering phones in four different offices! Things have changed a lot since then. My main interests centre around my family and my involvement in square dancing, round dancing, ballet and disco dancing. Also look forward to travelling to warm countries on my annual vacation.

### Anita Jenkins

*Accounts Clerk.* Born in Richmond, one of a family of eight and twin to a boy to boot. Moved to Vancouver at age 21, working in accounting for eight years. Am presently in first year of accounting course. My goal in life is to be a Chartered General Accountant, a mother of course, and have a big house in the country in B.C.

### Cathy Johnson

*Secretary.* Vancouver native, I have worked at the Art College since 1971 and have watched with much interest the transition from Vancouver School Board to City College to Community College and now finally an independent Art College for the Province. Anxiously awaiting completion of new facilities. Member of "Hockey Nut" family and main interests are outdoors activities especially throughout British Columbia. Duties involved with Dean of Instruction and student records.

### Gail Maier

*Telephone operator/typist.* Born in Vancouver. Have worked at University of British Columbia, National Harbours Board and have been at the Art College since August 1978. Enjoy music of all kinds, theatre, tennis, swimming, walks, hiking and travel. Interests at this time include ceramics, cooking and piano (classical).

### Nancy Manley

*Financial Aid and Accounts Payable.* B.Sc. in Biology, Wilfred Laurier University, Waterloo, Ontario. Travelled through Europe, attended school in Germany. After returning to Ontario travelled across Canada to settle in Vancouver. Presently responsible for Purchasing, Accounts Payable and Canada Student Loan Program.

### Hella Scholtz

*Administrative Assistant, Outreach Program.* Graduated from Vocational Institute (1960) and Commercial College (1962) in Germany. Studied languages in London (Lower Cambridge Certificate, Diploma L.T.C.) and Paris (Diploma Alliance Francaise). Worked in Frankfurt, Munich and Johannesburg as secretary/interpreter for multi-national companies before coming to Vancouver in 1976. Presently involved in making batiks and pottery.

### Carol Shabatowsky

*Library.* Graduate of Vancouver School of Art in printmaking. Continuing Education courses at Langara. Part-time clerk in Library, 1974-78. Full-time employment 1978. Member, Media Services Committee, College of Art.



### **Vera Traff**

*Student Services.* Vancouver born many years ago and always worked in the atmosphere of universities, colleges, libraries, etc. except for two separate and brief stints in a plastic fibre casting boat factory and a small photofinishing plant. Travelled around some parts of North America. Since March 1969 have been a part of Vancouver School of Art Office staff.

### **Rose Woo**

*Payroll Clerk.* Diploma S.A.I.T. (Calgary) Business Administration. Studied at University of British Columbia, Fine Arts. After years of business involvement presently enrolled in C.G.A. third year, still pursuing a degree in fine arts.

## **OUTREACH PROGRAM**

### **Artist-teachers who offered first year programs**

Evelyn Armstrong  
 Claire Babcock  
 Steve Behal  
 Sam Black  
 Bernard Bloom  
 Randy Bradley  
 Simon Brafman  
 Jim Breukelman  
 Diana Caldwell  
 Barry Cogswell  
 Bill Cupit  
 Walter Dexter  
 Ron Eckert  
 Bill Featherston  
 Judith Foster  
 Pat Fulford  
 Brian Grison  
 Ted Harrison  
 Tom Hudson  
 Tam Irving  
 Don Jarvis  
 Pat Johnston  
 Ted Kingan

Bob Kingsmill  
 Bill Laing  
 Joan Martin  
 Robin Mayor  
 Margaret McClelland  
 Robert Michener  
 Sally Michener  
 Kim Ondaatje  
 Gordon Payne  
 Brian Scott  
 Sylvia Scott  
 Arnold Shives  
 Lisi Siegel  
 Gordon Smith  
 Ken Straiton  
 Lynn Vardeman  
 Judy Williams

### **Apprentices**

Darryl Hancock  
 Ingrid Yuill  
 Ellen Zeiss  
 Kate Abbott  
 John Tansley



# APPLICATION FOR ADMISSION

**Emily Carr College of Art, 249 Dunsmuir Street, Vancouver, British Columbia, V6B 1X2**

Please answer each question. Consult the **Information Bulletin** for deadlines and detailed information.  
Return your completed application of the Student Services Office at the above address.

## Personal Data

NAME: LAST

FIRST

INITIAL

Mailing Address Number

Street

City

Province

Postal Code

Telephone

Social Insurance Number

Date of Birth

Country of Citizenship

If other than Canada

Landed Immigrant ☐

Student Visa ☐

Other (specify)

I am applying for financial aid: Yes ☐ No ☐ Source

I am: Female ☐ Male ☐ Married ☐ Single ☐

Person to be contacted in case of an emergency. NAME: LAST

FIRST

Address Number

Street

City

Province

Postal Code

Telephone

Relation (*Parent, Friend, etc.*)

## Program

I am applying for: First year ☐ Second year ☐ Third Year ☐ Graduate Program ☐

I am applying for: Fall Semester ☐ Spring Semester ☐ Full Time ☐ Part time ☐

If applying for Advanced Standing, in which program do you plan to specialize?

My portfolio is to be: Mailed ☐ Brought in person ☐ My primary language is: English ☐ French ☐ Other ☐



**Applicants from British Columbia.** An in-person Admission interview is required of all applicants residing in British Columbia. Please check the interview time you will attend:

Spring ☐ August ☐ December ☐

Applicants from **outside British Columbia** (only). If you reside outside British Columbia and will not be able to attend an in-person interview, please arrange for two letters of reference to be sent directly to the College.

Referee's Name

Address

Referee's Name

Address

## Education

Secondary schools, colleges and art schools attended:

Most recent Secondary School

City/Province

Years Attended

Graduation

College/Art School

City/Province

Years Attended

Graduation/Degree

*Please have an official transcript from schools/colleges listed above mailed to the College of Art.*

*Please list exhibitions and/or shows in which you have participated.*

Title

Location

Date

Title

Location

Date

*Please list projects and organizations related to the arts in which you have been active:*

Organization

Dates

Contribution/Role

Organization

Dates

Contribution/Role

*(If extra space is needed, please attach additional pages).*



Describe your work history and art-related activities since leaving school.

(If extra space is needed, please attach additional pages).



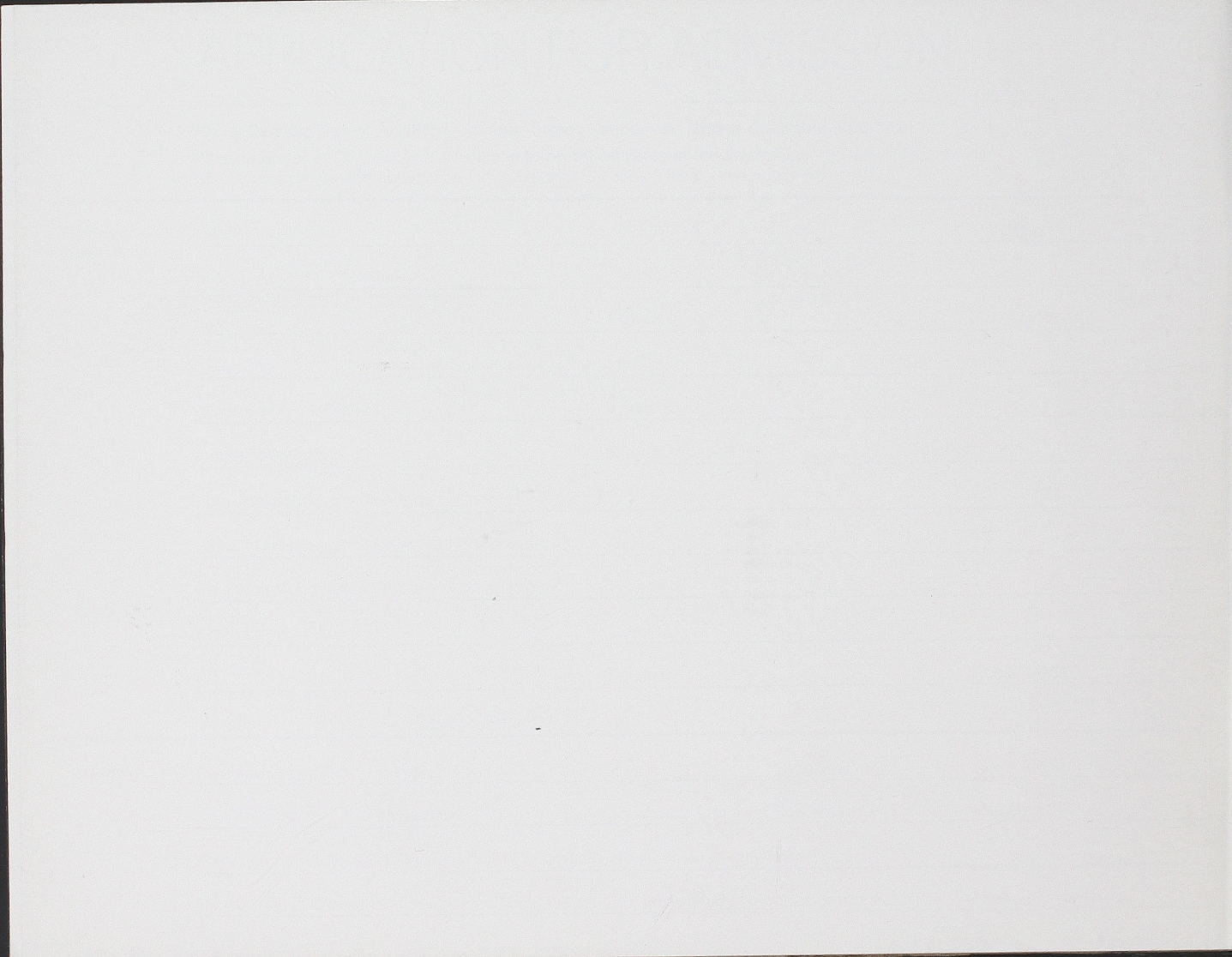
This image shows a single sheet of cream-colored paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Signature











Editing and Production: Jill Tebbitt  
Design and Production: Cecilia Yau  
Photographs: Photography Department  
Published by the Student Services Office



